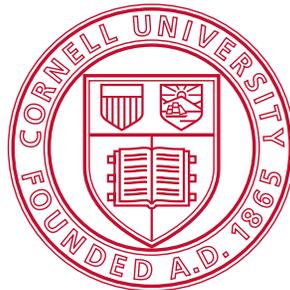


COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

FALL 2014
ELECTIVE COURSES



COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**ARCHITECTURAL
THEORY ELECTIVES**

FALL 2014

flux navigations:

bio-politics & urban aesthetics in
the contemporary southeast asian city



Southeast Asia's river, port and delta metropolises are places where social and cultural transformation is not only being driven by a collision between old and new forms of labor, capital, and governance, but also by climate change. This course investigates the new identities and affective orientations created by these globalities, using the contemporary cinemas of the region to unpack the spectral effects, and new kinds of 'human'/'non-human' relations emerging in these unsettled tropical cityscapes. Students will explore a particular intersection between culture, nature and memory produced by liminal practices and spaces in one of these cities, as mediated by filmic representation. The seminar, the second Mellon Urban Collaborative Seminar bringing design and humanities students together, is linked to the expanded practices 'Floating Cities' design studio through a September field trip to SE Asia to experience some of the urban conditions under investigation.

NOTE: ENROLLMENT, BY APPLICATION ONLY, IS NOW CLOSED

mellon urban seminar, fall 2014 | ASIA 6682/ARCH 6819/SOH 6819
prof. jeremy foster & arnika fuhrmann | th 2:30-4:25pm



Design in Real Estate Development

Program in Real Estate/Dept. of Architecture

Fall Term 2014

Tuesdays, 10:10 AM - 12:05 PM in 261B East Sibley

CRP 5560/ARCH 3308/ARCH6308

Professor Henry W. Richardson

Course Objectives

The primary objective of the course is to provide a basic understanding of the importance of design in real estate development. Design is discussed at different scales of the built environment from industrial products and objects, to interiors, architecture, landscape architecture, and urban design. Special emphasis is placed on the role of the design process, as opposed to design products, in real estate project development, from initial needs assessment through project implementation. A corollary objective is to examine classical and contemporary concepts of value in real estate development. Specifically, the course critiques classical valuation approaches based on discounted cash flow of net operating income (NOI) and discusses contemporary and emerging approaches based on concepts such as the “Triple Bottom Line”, “the Design Dividend”, “Return on Perception”, “Branding”, and the “Bilbao Effect”. The course comprises a series of class presentations immediately followed by engaged class discussion of analyses of selected case studies conducted by teams. A slate of guest speakers will bring a real world perspective to the discourse. In addition to the case study analyses, there will be a short urban design project and a major term paper/project.

Course Format/Assignments/Grading

The course is organized into five modules.

Module I will cover urban design principles and strategies in development using the design of the World Trade Center as a case study.

Module II. Will discuss architectural typologies/building types and the guidelines and processes for their design.

Module III. Will focus on place making

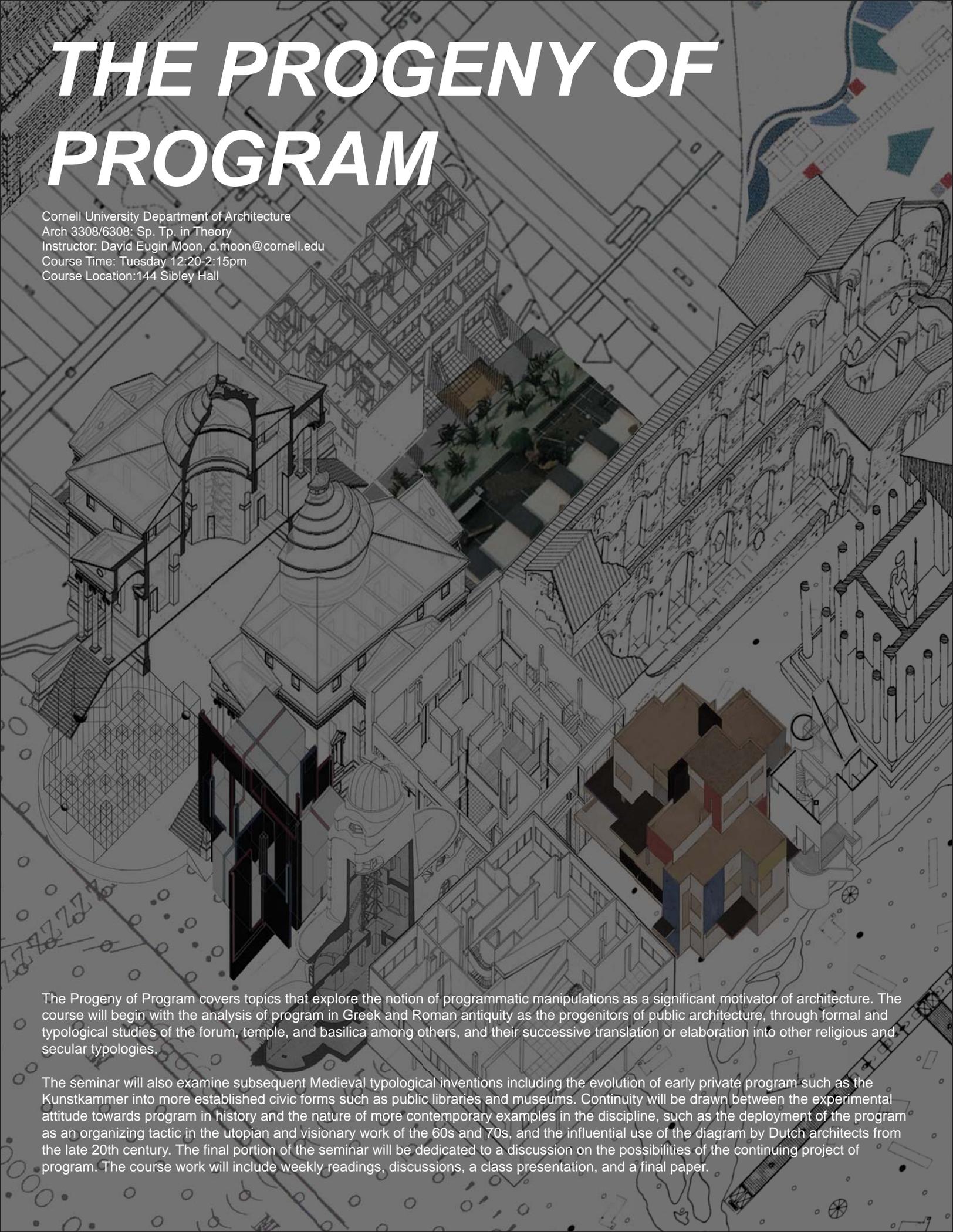
Module IV Will cover Value Add Design

Module V Will be devoted to presentations by students of their term papers/projects.

Student participation is required through class discussions and individual or team presentations.

Class assignments given every week will be worth 50% of the grade. Deliverables will be in the form of written reports and verbal class presentation/discussion. Class attendance and participation count for 10 percent of the course grade. A final term paper or project is worth the remaining 40% of the semester grade.

THE PROGENY OF PROGRAM

The background of the entire page is a detailed architectural drawing. It features a complex arrangement of buildings, including domed structures, classical facades with arches, and modern-looking blocks. The drawing is rendered in a light grey line-art style, with some areas filled with solid colors like brown, blue, and black. The perspective is an isometric or axonometric view, looking down at the buildings from an elevated angle. The drawing includes various architectural details such as windows, doors, and structural elements, creating a rich, layered visual texture.

Cornell University Department of Architecture
Arch 3308/6308: Sp. Tp. in Theory
Instructor: David Eugin Moon, d.moon@cornell.edu
Course Time: Tuesday 12:20-2:15pm
Course Location: 144 Sibley Hall

The Progeny of Program covers topics that explore the notion of programmatic manipulations as a significant motivator of architecture. The course will begin with the analysis of program in Greek and Roman antiquity as the progenitors of public architecture, through formal and typological studies of the forum, temple, and basilica among others, and their successive translation or elaboration into other religious and secular typologies.

The seminar will also examine subsequent Medieval typological inventions including the evolution of early private program such as the *Kunstkammer* into more established civic forms such as public libraries and museums. Continuity will be drawn between the experimental attitude towards program in history and the nature of more contemporary examples in the discipline, such as the deployment of the program as an organizing tactic in the utopian and visionary work of the 60s and 70s, and the influential use of the diagram by Dutch architects from the late 20th century. The final portion of the seminar will be dedicated to a discussion on the possibilities of the continuing project of program. The course work will include weekly readings, discussions, a class presentation, and a final paper.

ARCH 3308/6308: Sp. Tp. in Theory: *SPACE ACTIVISM*

Visiting Critic Eric Ellingsen

Tuesday 2:30-4:25pm / 144 Sibley Hall



Your Floating Sausage Finger Walk, design eric ellingsen

What do we mean by activism today? By agency? By space? What is the public part of space? Who are the public's anyway? Public art? Is the concept of public space as inflated as the concept of green space today? How do we feel our way around?

How can our bodies be used as *the most precise of scientific instruments*, as Goethe insists? How do we feel the systems that organize public space today? The materials arrive from where? The things we barely take note of. The things we take as Given. Then for granted. Do you feel like an active agent in the public spaces today? What about public space supports us? As Citizens. As Aliens. As things that take rights even if left behind? Are the public spaces left behind by the left and right policies? What about the rights of things? What about food grown in public space? What conditions the ways we think we can use public space? What is the policy of a street curb? The noise pollution? What occupies our imaginations when everyone seems to be moving to Aloss?

This seminar will be oriented around designing and mapping and moving in public space to understand what the relational part of space means. The immanent things. SOS things.

We will do what we design, and talk about what we do. We will do what we say. We will watch all kinds of things. Try all kinds of things. Act all kinds of ways. We will feel our way around design by designing things we can do together. This seminar is also, very literally, about what the foot notes.

Historical references abound. We will cover artistic practice as both tools and weapons. We will map without a compass. We will run into issues of privacy, of policy, of surveillance, of rights, of rites, of riots. Who can collect where and for how long, and why? How does our perception influence how we behave? How are patterns by which we move moving us less and less? How healthy are our public spaces today?

We will explore and reenact and read about walks and actions in public space as techniques for understanding a practice of architecture today. To feel the complexity of the places we live, we will engage perceptual ways of how we see, hear, smell, touch and are touched by spaces and systems organizing public spaces today.

It sounds strange to have to read about walking, however, you will be asked to read, a lot. You will be asked to act, out. You will be asked to design a space activist piece which everyone can perform together. You will have to write something that changes the way we think about being moving.

CREATIVE DESTRUCTION : DESTRUCTIVE CREATION



Instructor: Nahyun Hwang (nh324@cornell.edu)
Class Schedule: Thursday 2:30pm - 4:25pm Class Location: 142 Sibley Hall

Course Description

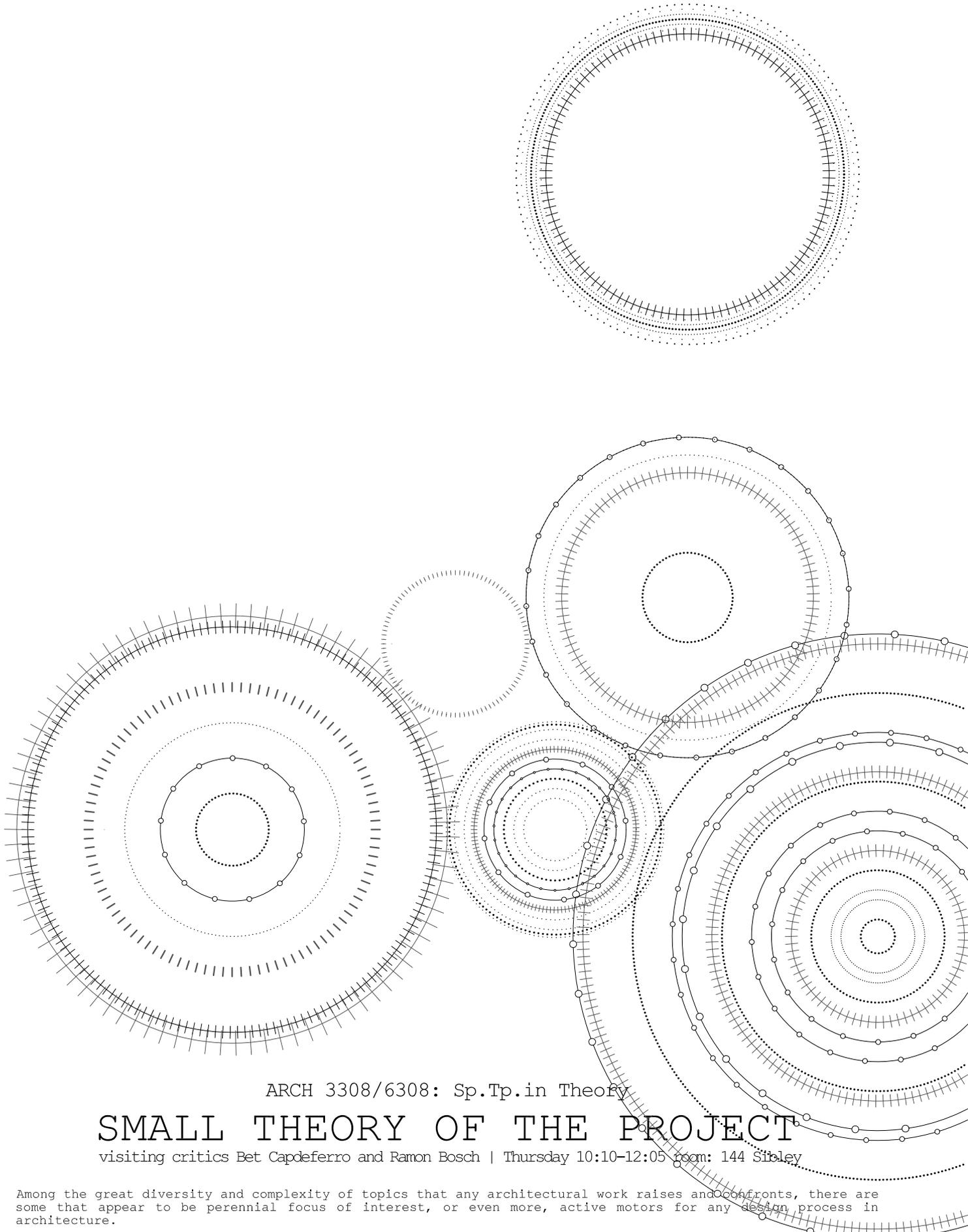
As Harvey and numerous others have pointed out, even with the global concerns for limited resources, the built environment, like any other product of our society, is an easy target for the notion of “Creative Destruction,” or destruction of the existing as an impetus, means, and prerequisite for the creation of something better. While certain acts of “Creative Destruction” may be necessary and even desirable, when employed as a habitual and unchallenged spatial instrument, the result of “Creative Destruction” becomes much more “destructive” than “creative.” While architecture’s inevitable physicality makes the material, if momentary, impact of destruction quite evident and even spectacular, often overlooked is the operation’s potent instrumentality in habitualizing the dismissal of the complex social, political, economic, and cultural issues at hand, and their reduction into a matter of mere formal and typological preferences, i.e., simplified choices between the old and the new, the romantic notion of preservation and that of destruction for progress.

The seminar will survey selected historical and contemporary examples of “Creative Destruction” of the built environment, while examining the identifiable conceptual and cultural contexts and assumptions, as well as the themes and motives of the operation. The course will start with economic and philosophical concepts of “Creative Destruction,” and associated notions of co-relationship between destruction and progress in the development of Modernism and Capitalism, followed by the investigations in recurring themes in Spatial “Creative Destruction,” including tabula rasa, utopia, spatial identity, issues of spectacle, and symbolism. Ongoing phenomena of urbicide, repeated demolitions in post-urbanization cities, and the mirroring tendency of unconditional and literal restoration will also be analyzed.

Challenging the notion of “destruction for progress” as the default and unquestioned solution for renewal, the seminar will explore alternative re-building paradigms for transformation and change, which can acknowledge the critical possibilities in sites of discordance. The goal of the course is to provide background for the understanding of central concepts and implications of one of the most ubiquitously employed methods in space making, and suggest alternative strategies to build relevance without un-building the past, in the context of constantly changing needs and limited resources.

Course Topics

Destruction, Creation, and Progress of things (or Noah, Shiva, and Zarathustra) / Tabula Rasa and Act of (Modernist) Planning
Control Alt Delete: Others, Difference, and Rejection of Indeterminacy / Simple Symbols: Unbuilding, Rebuilding, Post-Colonial and Other Catharses
Equivalent Elimination and Selective Demo: Redevelopment, Urban Renewal, and other Policies of Remaking
Spectacular! : Demolition, Decay, and Death in (Mass) Culture / Repeat Mode: Re-Redevelopment in Contemporary Post-Developmental Cities
Raze to Shrink: Demolition as Planning Tool in Shrinking Cities / Green Bulldozers
The Flip Side and A Parallel Universe: Unconditional Preservation and Abandonment



ARCH 3308/6308: Sp.Tp.in Theory

SMALL THEORY OF THE PROJECT

visiting critics Bet Capoferro and Ramon Bosch | Thursday 10:10-12:05 room: 144 Sibley

Among the great diversity and complexity of topics that any architectural work raises and confronts, there are some that appear to be perennial focus of interest, or even more, active motors for any design process in architecture.

The aim of the seminar is to share a particular selection of some of these atemporal and recurrent subjects, looking for a useful vocabulary to understand, describe and criticize spaces of any kind.

MICROCLIMATES/MICROCOSMS, GEOGRAPHIES, DIS-OCCUPATIONS, TOPONYMIES, SKELETONS, BODIES and STORIES are the arguments that will structure our subjective reading of architecture.

The course will open a field of action for research and will encourage a journey from generic to specific through a deep study of several chosen examples of contemporary architecture.



Arch 3311 / 6311: Tales of Two Cities: Modern Landscape Architecture in New York and Paris.

Two of the West's greatest cities entered the modern age almost simultaneously, and in the aftermath of cataclysmic national socio-political events. Spurred on by rapid technological innovations, Paris and New York altered the fabrics of their urban personalities with dramatic landscape architectural productions. Public parks, grand avenues, social housing schemes, playground designs, urban corporate estates, rooftop gardens, waterfront recovery and international expositions are but some of the areas which will be investigated during the course. The cross fertilization of ideas between important figures in landscape architecture such as Jean Adolphe Alphand, Eugene Haussmann, Gabriel Gueverkian, in Paris, and Frederick Law Olmsted, Robert Moses and Gilmore Clarke in New York will be reviewed to understand how the "old world" and the "new" contributed to distinctly innovative approaches affecting each city's open space designs. We will examine works over the past century and a half that have come to represent the creative edge of urban landscape architectural design. The course will emphasize three broad periods in the life of these cities: 1850 – 1900, 1900 - World War II, Post W.W. II – The Present. Class sessions will be taken up by background lectures and by student presentations of the findings of their research in aspects of similar patterns of design in both of these cities.

Fri 10:10 – 12:05

157 West Sibley Hall

3 Credits

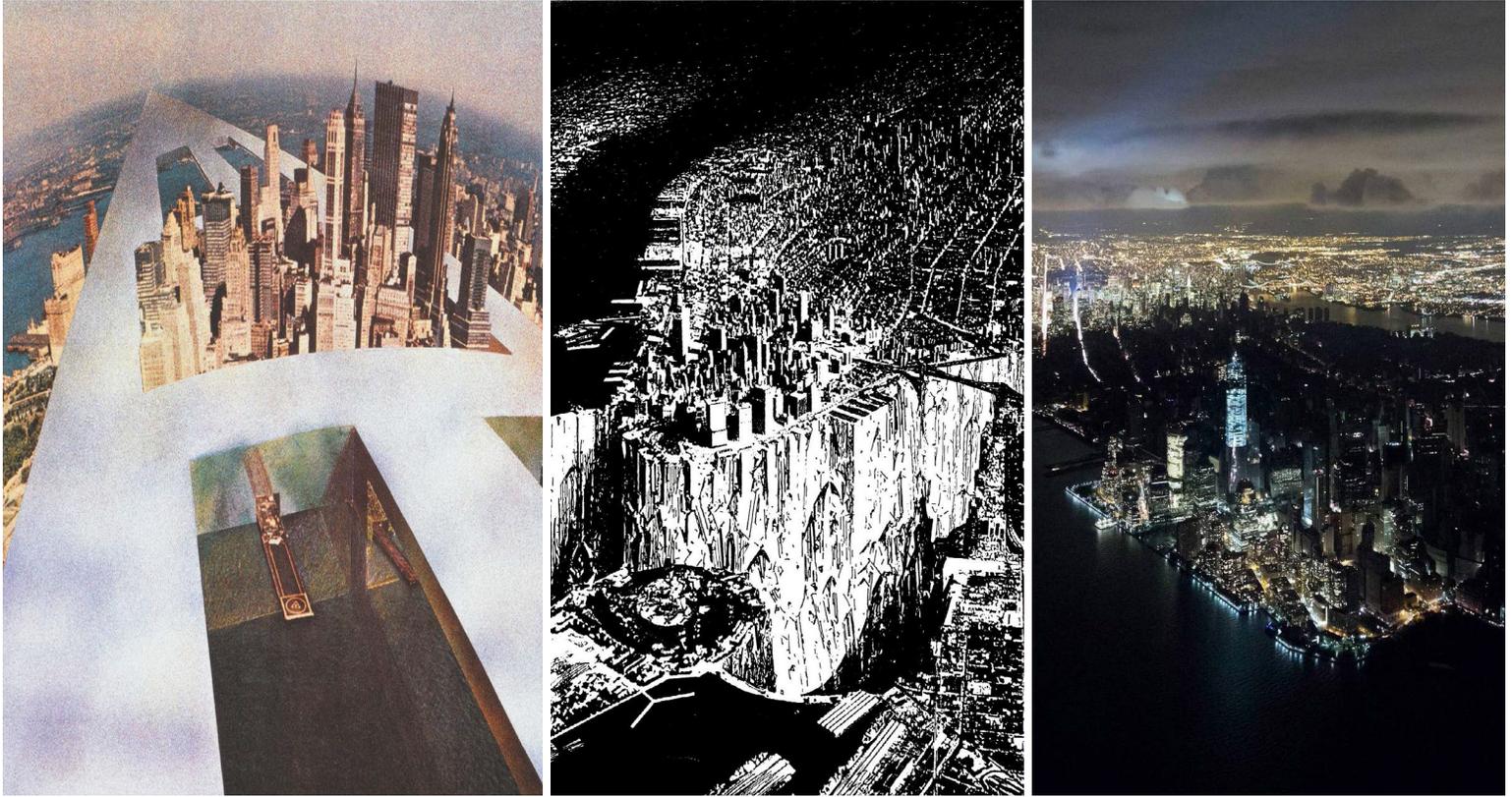
Leonard Mirin

ARCH 3308 : SPECIAL TOPICS IN THEORY OF ARCHITECTURE

CRITICAL NYC : PROJECTIVE DISCOURSES IN, ON AND OF THE METROPOLIS

Cornell University AAP NYC - Fall Semester 2014

Instructor : James Lowder



The burgeoning forces of globalization operating in the 19th and early 20th centuries (the acceleration of industry, technological achievements in relation to material sciences and modes of production, and the political consequences of such growth and expansion in the western world) had a profound affect on the role of the cultural disciplines of art and architecture. The tumultuous consequences of modernity and the two world wars that were the results of these forces operating at a new global scale shifted the locus of culture and the production of its artifacts from Europe, long to be considered to be the stronghold, if not the vanguard, of culture, (take, for instance, the Belle Epoque in Paris, German metaphysics and aesthetic theory, and French revolutionary politics, to name a few) to that of the new world, and, in particular, to the city of New York. The consolidation of the diversity of artists, scientists, and architects from all across Europe into the quintessential metropolis of the 20th century in tandem with the founding of ground breaking cultural institutions such as (the Museum of Modern Art (MoMA), the Guggenheim Museum, and later the Institute of Architecture and Urban Studies (IAUS) and the Storefront for Art and Architecture), produced an environment that functioned first as a melting pot and then as a catalyst, radically changing New York from a city of industrial production to a city of cultural production.

This seminar will in one sense be a survey of the dominant post-war discourses and an interrogation of an array of late 20th century art and architectural practices in order to uncover a range of aesthetic, conceptual, and formal frameworks and their relationship to the city of New York. Such an interrogation will reveal methods of recovering not just their techniques and architectural effects, but more importantly, discover how they could be used to structure larger political, ideological and cultural polemics and positions to eventually propose a revisionist history of the city and contribute new insights to these discourses. The production of this operative history will lay the foundation for a provisional theory of urbanism that will instigate (if not necessitate) a radical revision of the criteria by which we make evaluations and challenge the hegemonic views within the discipline. Additionally, this course will take advantage of New York City as a rich cultural resource and view the metropolis through a variety of lenses (through its players, its institutions and its urbanism), providing a kaleidoscopic view of conflicting fragments reminiscent of Calvino's Invisible Cities. Thus, the city will reveal itself not as a monolithic entity, but rather a vibrant and multivalent urbanism that could never be understood as a totality and shift the city from being the locus of artistic activity and production to being an active agent in the production of art and architectural discourses.

Reinhold Martin
Monday 9:00-11:00

GLOBAL SCALE



What is the scale we call “global”?

This theory seminar will reconsider the architectural concept of scale in light of globalization. It has become commonplace to refer to “global” processes, including “global” architecture and even “global” architects, without defining the scale of the globe or the planet itself. This is a complex problem, which we will address with readings drawn from architectural theory, urban studies, globalization studies, and elsewhere (and at least one site visit).

Conventionally, scale is measured relative to a particular referent, as in “human scale.” In contrast size, or dimension, is normally thought to be absolute, as when an architect specifies the dimensions of a building, a doorway, or a mortar joint. In architecture, size and scale meet in measured or “scale” drawings, models, and maps. We will therefore pay particular attention to different modes of architectural visualization, including the apparent scalelessness of digital models. Likewise for the visual description of ecological processes, like global warming, as they bear on the smallest architectural details, like the thickness of a window, and vice versa.

The resulting complexity affects how we think about architecture in relation to cities. New York is a “global city” by virtue of the economic, cultural, and social networks that pass through it. In turn, however, the city’s scale—its relative size and that of its buildings, but also its density, its temporal rhythms, and so on—contributes to these networks. So thinking at the scale of the globe or planet compels us to think differently about cities and about architecture. And thinking differently about architecture requires that we think differently about globality.

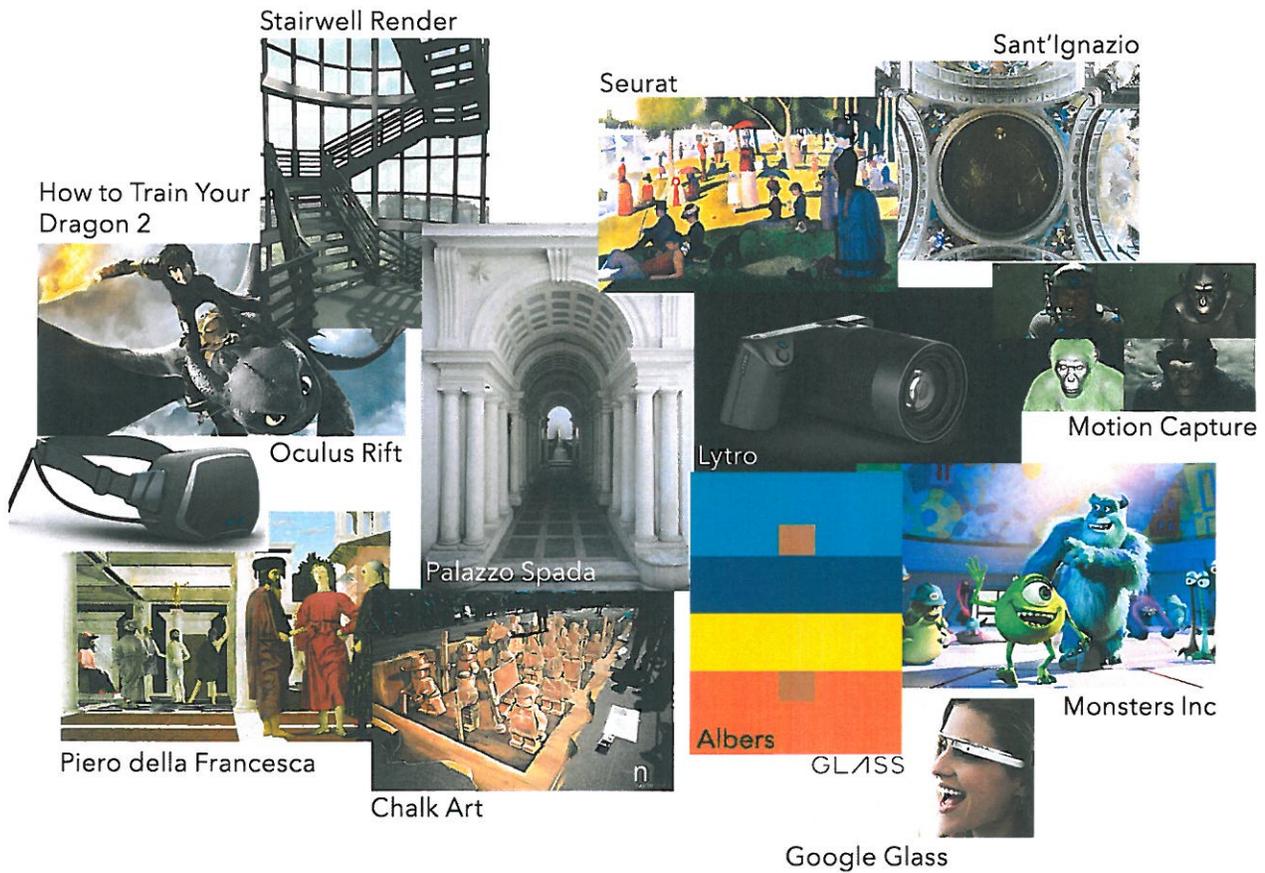
COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**VISUAL
REPRESENTATION
ELECTIVES**

FALL 2014

Visual Imaging In The Electronic Age Fall 2014

ARCH 3702, ART 2907, CS 1620, ENGRI 1620
TR 11:15AM - 12:05PM
4 Credits (Fulfills MQR Requirement)
Milstein Auditorium
Professor Don Greenberg



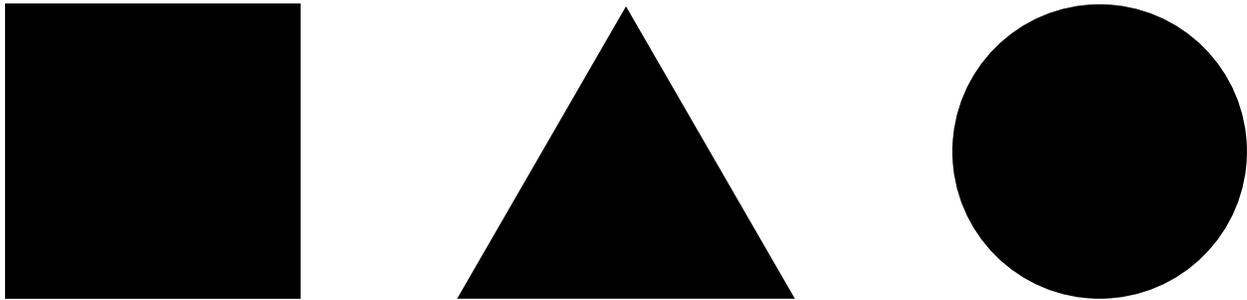
How are these pictures made? Why do they work? How do we interact with them?

"When in the year 1913, in my desperate attempt to free art from the ballast of objectivity, I took refuge in the square form and exhibited a picture which consisted of nothing more than a black square on a white field, the critics and, along with them, the public sighed: "Everything which we loved is lost. We are in a desert ... Before us is nothing but a black square on a white background." - Kazimir Malevich, 1927

ARCH 4509/6509: Sp. Tp. in Visual Representation:

POSTDIGITAL FORMALISMS

Sasa Zivkovic
Thursday at 2:30-4:25pm
144 Sibley



POSTDIGITAL FORMALISMS establishes the framework for a speculative design research project exploring subjects of archaic formalism and morphology in architecture - the latter being a concept deeply rooted in the collective memory of this school. Course research will focus on the development and evolution of archaic form as architecture's most basic articulation of existence. Framed within a larger historical context ranging from Palladio's ideal villas, the utopian architecture of Ledoux, to ideas of Modernism, Postmodernism and Gestalt Theory, the class aims to develop an understanding of design as a transformatory process in which the "past has the same share in the design process as the anticipation of the future" (O.M Ungers).

The course intends to create a postdigital encyclopedia of archaic form - using digital design methods and fabrication tools to push the boundaries of formal production while raising unorthodox questions regarding organization, part to whole relationships, materiality, graphic representation, and semiotics. As digital design tools have become fundamental rather than novel in both practice and academia, new architectural agendas allow for the development of a design process which is both empirical and intuitive. Postdigital Formalisms will oscillate between those fundamentally dichotomous modes of reasoning. Students will investigate generators of topology at the most basic level, including form determining notions such as structure, climate, program, typology, and cultural iconography. The class will analyze formal decisions in reference to historic and contemporary iconic architectural precedents during the design research process.

Introductions into Grasshopper and Processing will be given in the course of the semester. Weekly research and design exercises will be accompanied by readings which illustrate significant hypotheses and allow for debate and discussion within the classroom. Students will use the school's fabrication shop to build models and experiment with materials. A desktop 3d printer will be available and can be used free of charge. Tutorials will be given at the beginning of the semester. Knowledge of digital parametric design tools such as Processing or Grasshopper is not a prerequisite for this course. Curiosity is a plus.

All are welcome.

For questions regarding Postdigital Formalisms feel free to contact me via email: sz382@cornell.edu

Arch 4509/6509; Vis Rep
Thursdays 2:30-4:25
Andrew Lucia, instructor
[inst. consent required]

FLUENT PARALLELISM

NON-EUCLIDIAN

Sympathy & Surface *in depth & difference*



“Sympathy implies exquisite vision; the power to receive as well as to give; a power to enter into communion with living and with lifeless things; to enter into a unison with nature’s powers and processes; to observe—in a fusion of identities—Life everywhere at work—ceaselessly, silently—abysmal in meaning, mystical in its creative urge in myriad pullulation of identities and their outward forms.”

-Louis Sullivan from *A System of Architectural Ornament According with a Philosophy of Man’s Powers*

This seminar examines the act of seeing, of mutual engagement leading to emergent perceptual qualities. Using *systems* and *ecological* approaches to the analysis and generation of surface and material organization, this course moves beyond traditional geometric aspects of the architect’s palette while offering alternate understandings of form and appearance via the organization and order of light and, subsequently, affect. This inherently favors the statistical over the geometric (the noisy over the pure) rooted in the structure of data & information. Beginning with the analysis and reproduction of Sullivan Ornamentation as an initial prompt, this project-based experimental course will be conducted through a series of digital and analog studies, accompanied by lectures, readings, & discussion.



underrated

ARCH 4509/6509: Sp. Tp. in Visual Representation, ARCH 4605/6605: Sp. Tp. in Construction: **underrated**
Suzanne Lettieri and Michael Jefferson, Thursday 12:20-2:15pm

"The Zoning Law is not only a legal document; it is also a design project." -Rem Koolhaas, Delirious New York, 1978

The students of **underrated** will work with the New York State Governor's Office of Storm Recovery (GOSR) to form a rating system for the future of design and construction in flood zone areas. The goal of the seminar is to establish new points of departure for buildings and systems manipulated by climate change. Students will interrogate the agents of policy driven design (e.g. rating systems, zoning laws, incentives) by inventing and exploring new representational techniques which work within the boundaries of government regulation.

Since 2005 over 76,000 articles in the NYTimes have mentioned the words "climate change" compared with under 2,000 articles in the preceding ten years. It is no coincidence that interest in designing resilient cities on the behalf of city planners and architects has also increased as evidenced by recent proposals and competitions (e.g. Rebuild By Design, FAR-ROC, Make It Right Foundation, Build it Back). Yet, unrecognized by the architectural field is the already existing utilitarian response by homeowners who have elevated their homes in response to encroaching waters. Guided by new regulations, construction methods, and incentives for building, the construction of post-climate change/flood resilient housing has revealed a radical vision of lifestyle and urbanity: suburbia on stilts.

The seminar will work with GOSR and its young initiative to form a rating system, similar in vein to LEED, that serves as a critique and opportunity for policy driven design. Students will analyze structural methods, material types, and mechanical systems and reinterpret their findings through representational techniques that defamiliarize the conventional adaptation of building code.

"At point after point designers found themselves faced with restrictions which made the erecting of familiar forms impossible...As one contemplates these shapes, images may begin to form in the mind of novel types of building which are no longer a compilation of items of familiar styles but are, simply, the subtleizing of these crude masses."
-Hugh Ferriss



XRAY: ELEMENTS OF DRAWING (e o d)

Challenging the representational convention.

Visiting Critic: Sofia Krimizi
fall 2014

In the 2014 Venice Biennale of Fundamentals, Rem Koolhaas reconstructs with the book/exhibition: *Elements of Architecture (e o a)*, the global history of 15 architectural elements. The ceiling, the window, the corridor, the floor, the balcony, the facade, the fireplace, the wall, the toilet, the escalator, the elevator, the stair, the ramp, the roof, the door. “*E o a*” identifies each one of the 15 ‘essential elements’ – from the door and floor to window and wall – as ‘domains over which architects have lost almost all control, zones surrendered to other professions. [RK]’

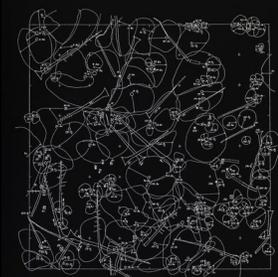
Possibly stating the obvious, *XRAY: e o d* transfers the compositional discussion opened by Koolhaas to its representational counterpart, that is, the conventional drawing elements and techniques.

The line, the dot, the dash, the hatch, the tags, the blocks, the whites, the blacks, the greys, the orthographic representation of an impossible architectural state of a plan, a section, an elevation. The plan is a convention, the section as well.

As architects, we are facing the paradox of an inherited and unaltered language of representation that endures and reproduces *ad nauseam*. The course will attempt to formulate an inventory of drawing conventions that will operate as the pool of elements that we will dissect, X-ray and explode; in parallel with the analysis of radical paradigms that push the boundaries of representation and its rules further, like the 1969 typewriter drawing by Archizoom- following the typewriter’s inherent rules and not those of a plan’s- or the retroactive survey of the french croissant by Enric Miralles.

We will challenge ourselves with the creation of drawings that will transcend the conventions and elements of the act of drawing, including scale, color, medium and reproductivity.

The final outcome of the class will be the exhibition of the collective convention atlas and the individual student’s project thesis on the redefinition of the elements of drawing, the exhibited work being the last act of drawing in 1:1 scale.



ARCH 4513/4613

Furniture Design: Nature, Furniture, Architecture

Professor: George Hascup

Furniture and architecture are related intentional design activities that share many attributes, including history, theory, and materiality. They also share the potential to have significant impacts on the natural, non-human world. This course will explore the relations of furniture design to architecture through the lens of ecological literacy to enable a sustainable, culturally relevant practice of creating furniture.

2 x 4 Challenge

Objective:

"If you see in any given situation only what everybody else can see, you can be said to be so much a representation of your culture that you are a victim of it". (S.I. Hayakawa)

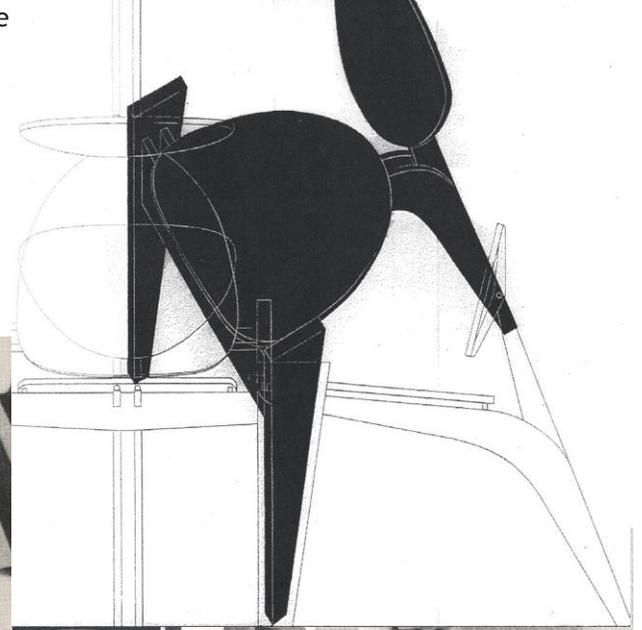
The purpose of this project is to experience the resistance and reward of the non-conventional path, in a formal sense as well as an ethical one.

Description:

This project consists of two components. The first component is to acquire an 8' length of 2x4 piece of dimensional lumber meeting the greatest number of sustainable criteria as possible. Write up and present the results of your research and procurement efforts, listing the satisfied criteria and justifying your decisions.

The second component of the project is to invent a piece of furniture using all of the wood contained in the 8' length of a 2 x 4 piece of dimensional lumber. A secondary material element is allowed. The furniture can be designed for any interior surface.

Yellow Chair



Glass Furniture
Prototype - Digital Fabrication
Strategies of Lamination
Bent Ply
Prototypes - Digital
Fabrication Strategies



Schedule:
Mandatory Organizational Meeting: Aug. 26
Tuesday, 2:30-4:25 p.m. in 205 Rand Hall

TIME FRAMES

exposures in visual thinking



CORNELL AAP NYC

ARCH 4509: SPECIAL TOPICS IN VISUAL REPRESENTATION

FALL 2014 FRIDAY 3-6PM

INSTRUCTORS: DBOX - Matthew Bannister, Leah White, Christa Hamilton

We yearn to see how people dressed a century ago, to recognize the familiar features of our ancestors, and experience our city as an unconquered field. We trust photographs, as they allow us a window of comprehension into history. Naturally we subscribe to the idea that seeing is believing.

The evolution of photography however has gradually shifted from documenting and perfecting truths to constructing and fabricating alternate ones. Today's tools enable us to simulate and composite a reality from disparate times and spaces. Apps allow us to document our lives outside of our present day...to create 70's-style Polaroids or envision what our child would look like. With additional composited (and complicit) photorealistic 3D computer graphic technologies we are all communicating visually with an alternate language of enhanced truths. The flexibility of time and space in visual communications has become so fluid, yet relentlessly loyal to the idea of 'a realism', that the lexicon of this visual language has radically expanded.

In our course time will be studied as a photographic 're-mixing' device. Through a series of image-making exercises, both photographic and computer generated, we will create highly crafted and convincing narrative visions of possible 'realities'.

COLLEGE *of* ARCHITECTURE, ART & PLANNING
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**BUILDING
TECHNOLOGY
ELECTIVES**

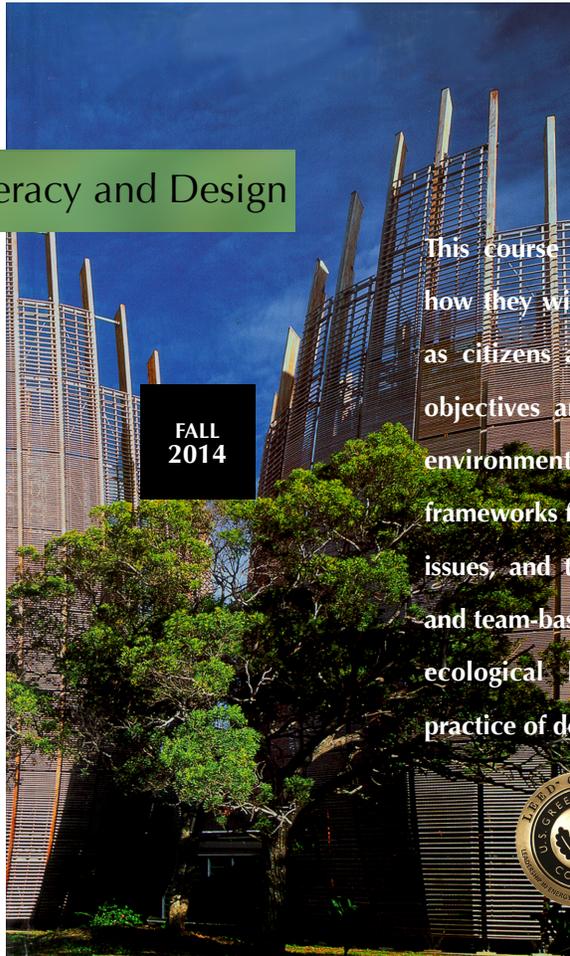
FALL 2014

DEA 4220 ARCH 4601

Ecological Literacy and Design

FALL
2014

This course is for those who care about how they will affect the biophysical world as citizens and as designers. The course objectives are to develop sensitivities to environmental issues, create conceptual frameworks for the critical analysis of these issues, and through participatory learning and team-based research, demonstrate how ecological literacy can transform the practice of design and construction.



Renzo Piano, Tjibaou Cultural Centre, New Caledonia, 2002.

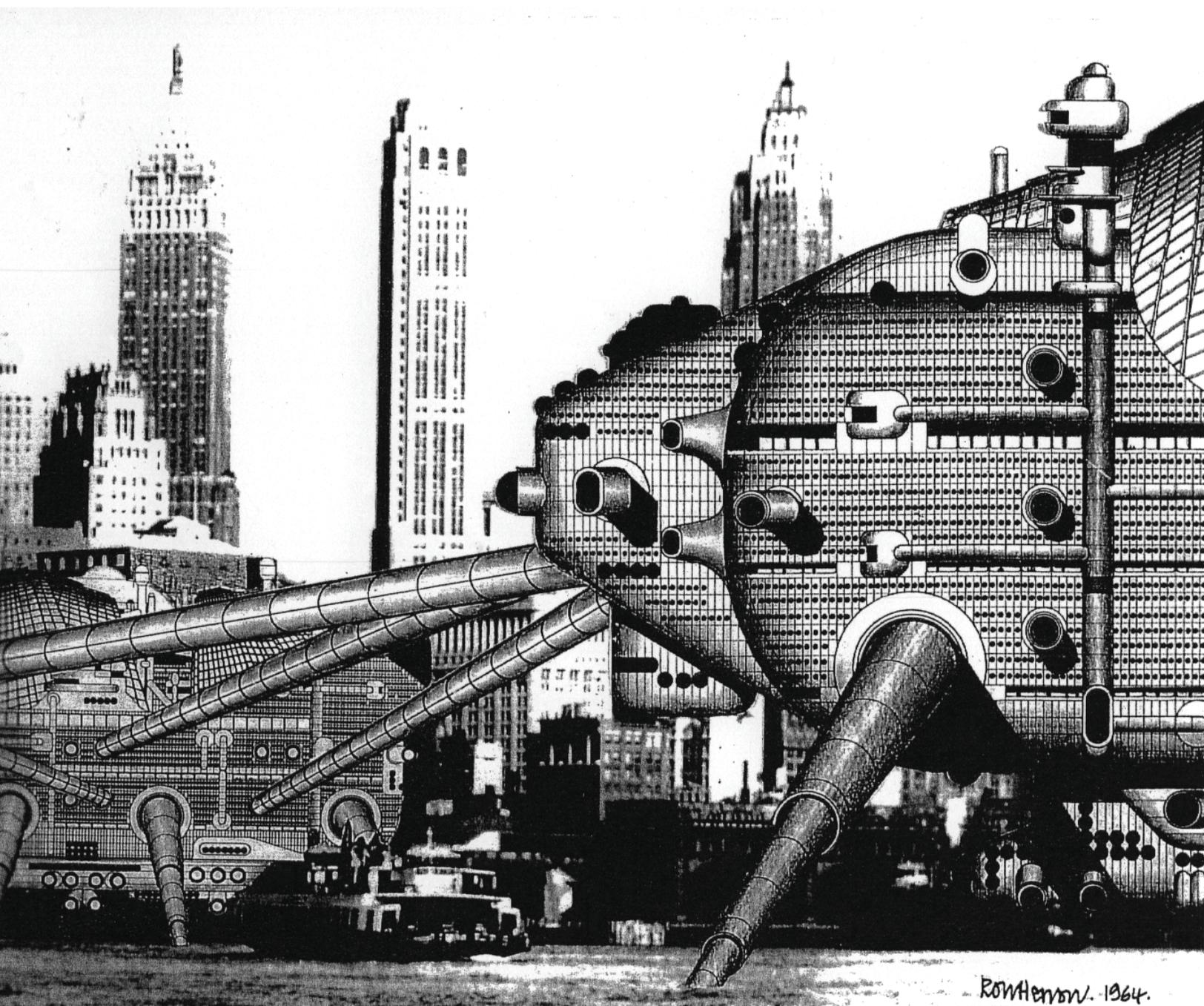
t-th 10:10-11:25, three credits, MLT 203
Professor Jack Elliott (jre15@cornell.edu)

ARCH 4605/6605: Sp. Tp. in Construction
Tuesday, 2:30-4:25pm
202 Rand Hall
Instructor Permission

Visiting Critic, Martin Miller
mfm97@cornell.edu
Robotics Consultant, Daniel Celucci
dwc238@cornell.edu

Anti-Static: Architecture's Kinetic Systems

This course will investigate the implementation of advanced sensory and responsive technologies as a means of embedding various levels of intelligence within architectural facades. Through the study of architectural precedents, simple and complex mechanical movements, deployable geometries and open-source electronic platforms, students will develop actuated skins able to respond to various external inputs. Relying on rigorous prototyping and simulation, the final output of the course will be a functioning 1:1 mock-up demonstrating the possibilities of dynamic architecture.



underrated

ARCH 4509/6509: Sp. Tp. in Visual Representation, ARCH 4605/6605: Sp. Tp. in Construction: **underrated**
Suzanne Lettieri and Michael Jefferson, Thursday 12:20-2:15pm

"The Zoning Law is not only a legal document; it is also a design project." -Rem Koolhaas, Delirious New York, 1978

The students of **underrated** will work with the New York State Governor's Office of Storm Recovery (GOSR) to form a rating system for the future of design and construction in flood zone areas. The goal of the seminar is to establish new points of departure for buildings and systems manipulated by climate change. Students will interrogate the agents of policy driven design (e.g. rating systems, zoning laws, incentives) by inventing and exploring new representational techniques which work within the boundaries of government regulation.

Since 2005 over 76,000 articles in the NYTimes have mentioned the words "climate change" compared with under 2,000 articles in the preceding ten years. It is no coincidence that interest in designing resilient cities on the behalf of city planners and architects has also increased as evidenced by recent proposals and competitions (e.g. Rebuild By Design, FAR-ROC, Make It Right Foundation, Build it Back). Yet, unrecognized by the architectural field is the already existing utilitarian response by homeowners who have elevated their homes in response to encroaching waters. Guided by new regulations, construction methods, and incentives for building, the construction of post-climate change/flood resilient housing has revealed a radical vision of lifestyle and urbanity: suburbia on stilts.

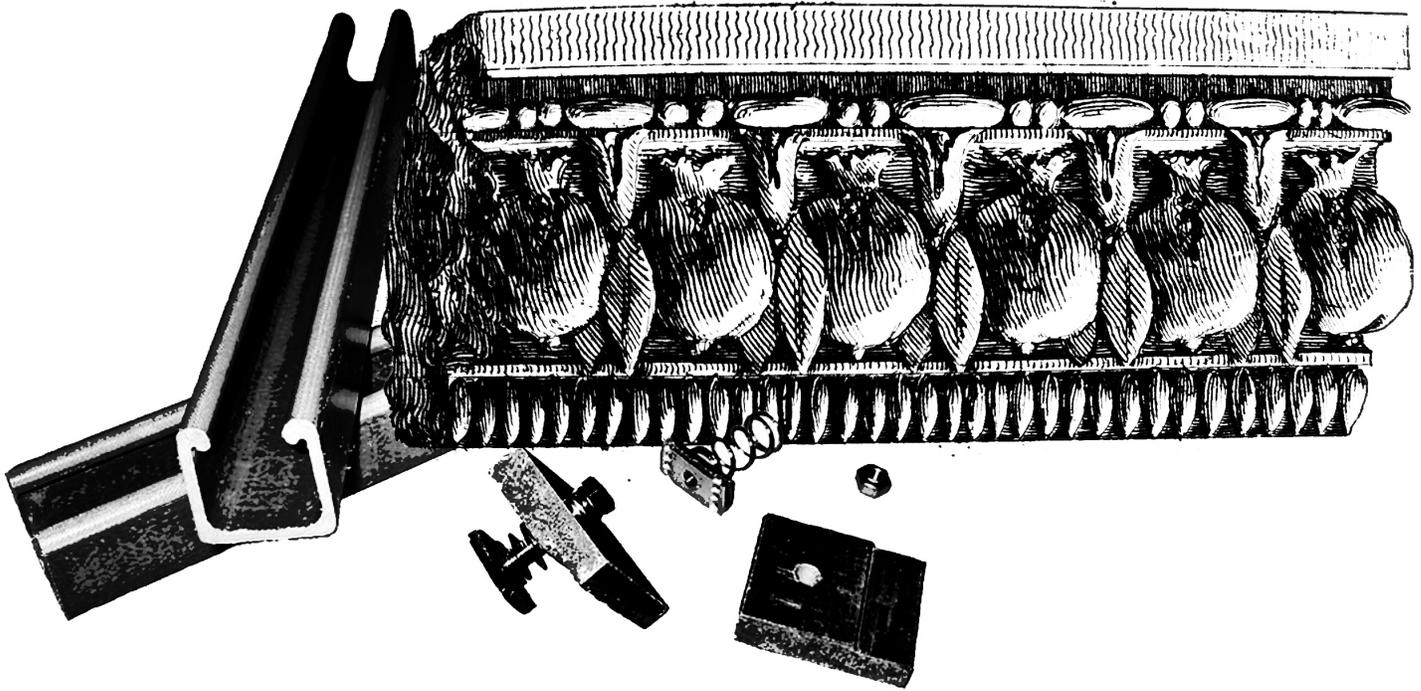
The seminar will work with GOSR and its young initiative to form a rating system, similar in vein to LEED, that serves as a critique and opportunity for policy driven design. Students will analyze structural methods, material types, and mechanical systems and reinterpret their findings through representational techniques that defamiliarize the conventional adaptation of building code.

"At point after point designers found themselves faced with restrictions which made the erecting of familiar forms impossible...As one contemplates these shapes, images may begin to form in the mind of novel types of building which are no longer a compilation of items of familiar styles but are, simply, the subtleizing of these crude masses."
-Hugh Ferriss



Cornell University
AAP, Department of Architecture
Fall 2014 / ARCH 4605/6605 Special Topics in Construction
Wednesday, 10:10-12:05pm
Aleksandr Mergold

SPOLIA



This seminar will explore adaptive reuse of existing/old/discarded/derelict artifice (architectural elements, sculpture, etc.) through the lens of contemporary technology, practice and theory. The seminar will consider ancient practices of spolia, antique sculpture assemblage, work of August Rodin, as well as contemporary works of art and architecture.

The seminar will work directly with the formidable collection of antique sculpture plaster casts*, originally amassed by Cornell's first president, Andrew Dickson White and collaborate with the Department of Classics in the College of Arts and Sciences that is currently cataloguing and documenting the collection. An exhibition is planned for November of 2014

The final project will fabricate a 1:1 exhibition piece (or several pieces, TBD) using the elements from the Cornell Cast collection and contemporary fabrication technique as a reflection on the ancient history and modern application of spolia practices.

Cornell Plaster Casts

Cornell's first president, A.D. White, amassed an impressive collection of plaster casts of antique sculptures from Greece, Rome, and Egypt (over 800 pieces) during his stay in Europe (based in Stuttgart, Germany) in the 1870's. The collection was housed on Cornell campus in various buildings (notably Sibley, Tjaden, and Goldwyn-Smith Halls – esp. Temple of Zeus Café, starting in the 1960's). By the late 1990's, as a result of various renovations, the collection had been moved several times—suffering major damage in the process—and eventually was lost to the ever-shifting facility and real estate requirements of the University. Recently and fortuitously it was re-discovered by faculty members in the Department of Arts and Sciences, who are now in the process of cataloging and re-organizing the works.

ARCH 4513/4613

Furniture Design: Nature, Furniture, Architecture

Professor: George Hascup

Furniture and architecture are related intentional design activities that share many attributes, including history, theory, and materiality. They also share the potential to have significant impacts on the natural, non-human world. This course will explore the relations of furniture design to architecture through the lens of ecological literacy to enable a sustainable, culturally relevant practice of creating furniture.

2 x 4 Challenge

Objective:

"If you see in any given situation only what everybody else can see, you can be said to be so much a representation of your culture that you are a victim of it". (S.I. Hayakawa)

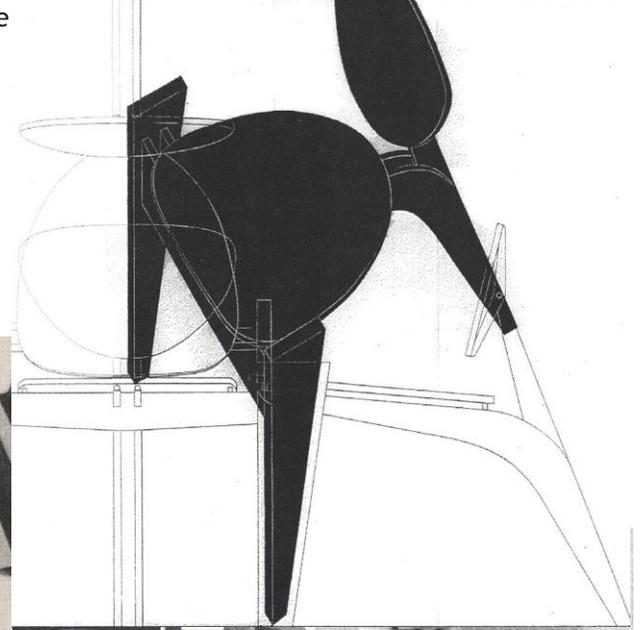
The purpose of this project is to experience the resistance and reward of the non-conventional path, in a formal sense as well as an ethical one.

Description:

This project consists of two components. The first component is to acquire an 8' length of 2x4 piece of dimensional lumber meeting the greatest number of sustainable criteria as possible. Write up and present the results of your research and procurement efforts, listing the satisfied criteria and justifying your decisions.

The second component of the project is to invent a piece of furniture using all of the wood contained in the 8' length of a 2 x 4 piece of dimensional lumber. A secondary material element is allowed. The furniture can be designed for any interior surface.

Yellow Chair



Glass Furniture
Prototype - Digital Fabrication
Strategies of Lamination
Bent Ply
Prototypes - Digital
Fabrication Strategies



Schedule:
Mandatory Organizational Meeting: Aug. 26
Tuesday, 2:30-4:25 p.m. in 205 Rand Hall

COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

HISTORY *of*
**ARCHITECTURE & URBAN
DEVELOPMENT**

FALL 2014

Architectures of Migration

Circulating Design and Culture in the Americas



Arch 3819 Special Topics in History of Architecture and Urbanism
Chad Randl (cgr5) 3 Credits
Monday 7:30pm – 9:25pm
261B Sibley Hall

This course will explore how the transnational flow of people and architectural ideas through North, Central, and South America has influenced the built environment in these regions. Our subject sites are the formal and informal neighborhoods of recipient cities, the exhibition spaces and exchange projects that transmit architectural ideals, and the individual designs of expatriate architects and those educated abroad. Our subject individuals are migratory architects and students, workers moving north, retirees and tourists moving south, and others traversing these regions. We will search for points of comparative analysis between the quinceañera store on a small United States Main Street and the retirement conjuntos of Cuenca, Ecuador, between the 'Brazil Builds' exhibition at MoMA and the export of democratic/modernist rhetoric by USAID. Course content will draw upon a range of primary source materials and secondary literature, guest speakers, and representations in art, fiction, and film.

We will define the migratory process bilaterally and widely to include permanent resettlement, short term residency, and cyclical movement between north and south. Among the questions we will ask: How have the ambivalences and temporalities of the migrant influenced architectural production and community formation? How is cultural identity retained and reconstructed in new territories? How have ideas about modern architecture circulated throughout the Americas?

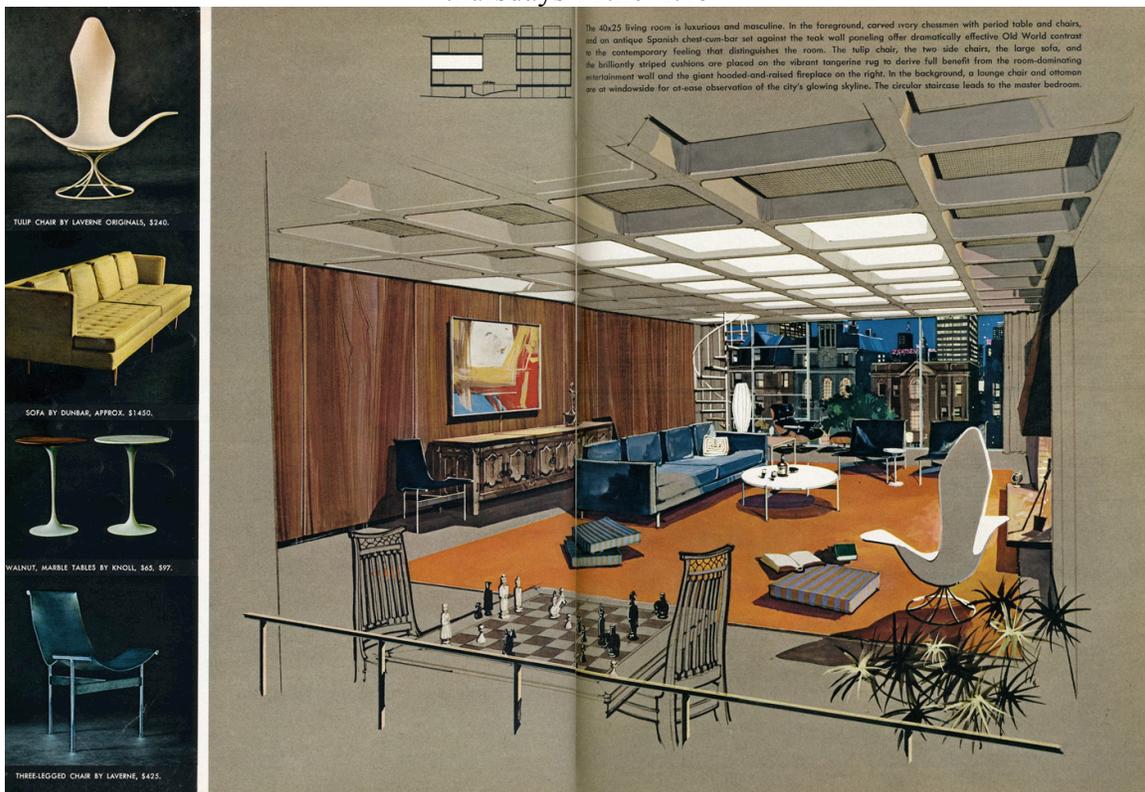
Students will complete substantial weekly readings, attend class where they will participate actively in discussions, and undertake a final project. In addition, over the semester each student will make brief research presentations on subjects selected from the course syllabus.

Image Credit: "S/T" by Los Carpinteros, 2009.

archi • pop

20th-century architecture as mediated by popular culture
tabloids/television/trends/tourism
film/photography/fiction/fads

professor medina lasansky
arch 3819, 3 credits
thursdays 12:20-2:15



The popular mediation of architecture gives meaning to form. The public is introduced to canonical architecture as well as everyday manufactured vernacular forms through a range of mass media and in the process is taught to recognize, desire and consume forms. As a result, mass media is an essential architecture material. This course will critically analyze a range of mass media from advertisements to the James Bond film genre in order to create a more nuanced and complete understanding of 20th-century architecture.

History of European Landscape Architecture

ARCH 3821

Course Schedule: Tuesday-Thursdays, 11:15 am - 12:05 pm

Location: 157 East Sibley Hall

Professor: Leonard Mirin

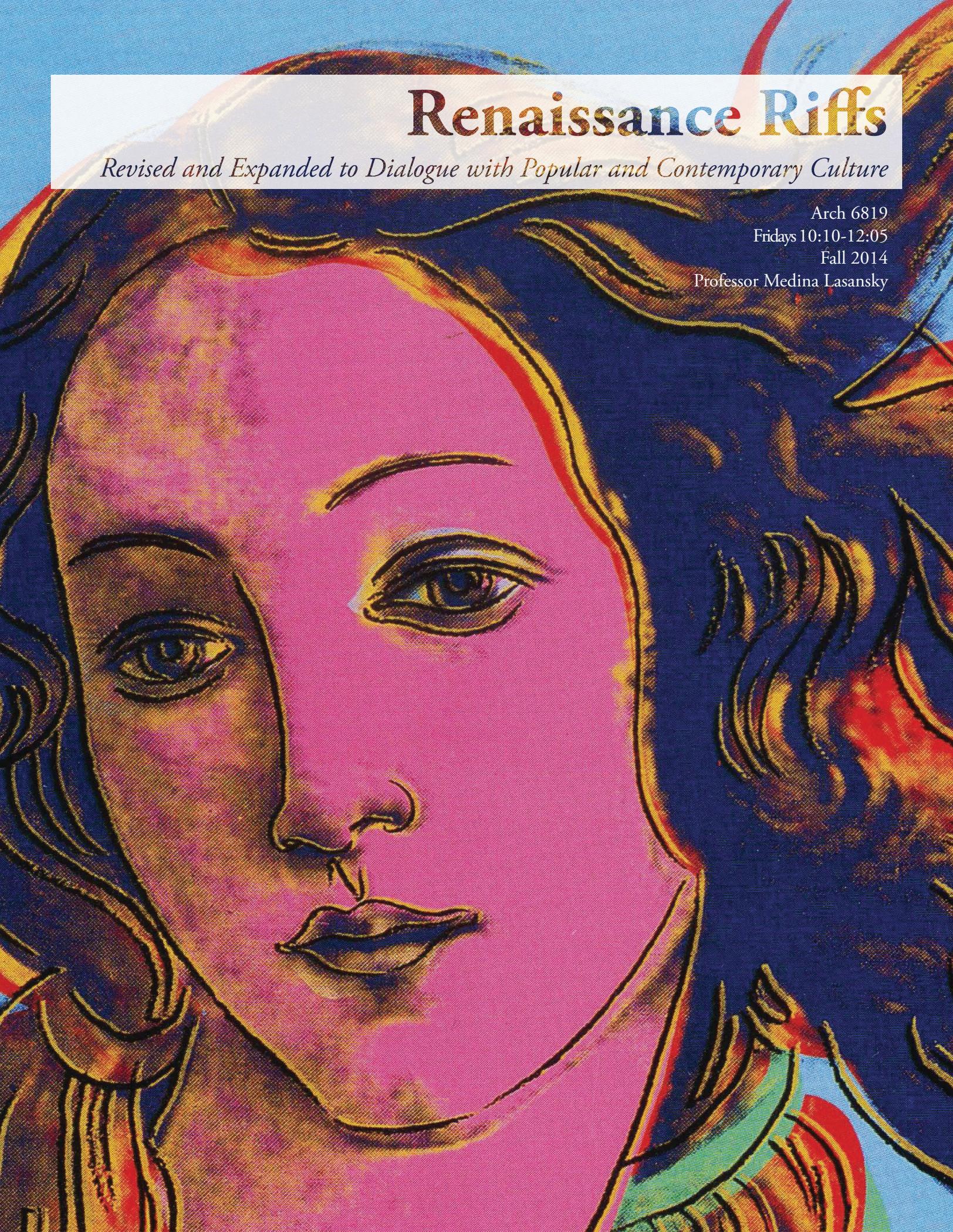


The Tour of Dr. Syntax in Search of the Picturesque

Course Overview

The course examines the influences and the forms that have established a basis for the landscape architecture tradition in Europe and parts of the Orient. Emphasis is placed upon the recognition of the principles and techniques and upon the continuity of design imagination inherent in specific examples of the altered environment. Public and private spaces, gardens, estates, streets, parks, housing sites, and new town plans are analyzed with reference to the historical manner in which a variety of determinants - cultural, ecological, legal, strategic, economic - suggest themselves in design solutions. As a parallel theme, the course traces the changing role of the landscape architect from designer for the elite to planner in the public service.

The course format of slide-accompanied lectures surveys the classical tradition in order to establish the focus on developments from the Italian Renaissance to the present. An understanding of material presented in class and in the readings will be evaluated through a midterm and final exam. An additional requirement will be to choose between a research paper or a graphic exercise in the interpretation of historical spatial relationships on one of several selected topics.



Renaissance Riffs

Revised and Expanded to Dialogue with Popular and Contemporary Culture

Arch 6819

Fridays 10:10-12:05

Fall 2014

Professor Medina Lasansky

CORNELL IN ROME

ARCH 3820: Topography and Urban History of Ancient Rome:

The Layers of Rome: Topography and Urban History from Antiquity to the Middle Ages

Dr. Jan GADEYNE, PhD



When walking around Rome, you can not but become aware of its past, of the impact that history has had upon the city: everywhere are remains of ancient buildings, medieval houses and churches, renaissance and baroque *palazzi* and more. Sometimes they are right next to each other, other times they are on top of each other or mixed together into a collage of different materials and techniques. After all this city that extends along the Tiber, across the low lands on to the surrounding hills has existed for almost 3000 years, a continuous urban *work in progress*. Centuries of construction and restoration, destruction and transformation have created one of the most intricate layered city centers of the world.

This course intends to peel off the layers one by one to reconstruct the history of Rome within the Aurelian walls from its origins to the late Middle Ages, when a cityscape was created that became the base for the later development of the city from the Renaissance until the modern age. During this almost surgical removal of the layers of the city, we will pay attention to the development, use and continuity of the urban infrastructure (the streets, bridges, aqueducts and walls), the building typology (both public and private), the building materials and techniques.

A central theme in this course will be the emphasis upon the concept of continuity through transformation of the urban fabric from antiquity until the present day. At the base of this concept is the way a historical city continuously recycles itself. It does that in its spaces, open or closed, public or private, and in the materials and methods of construction. To understand this process we

will look at the well preserved remains of the ancient and medieval city and combine them with the latest results in urban archaeology in order to gain better insight in the dynamics of the city as an ever changing living organism. Therefore, the course will also dedicate some time to the most important urban interventions that occurred in Rome after it was proclaimed Capital of Italy in 1870 and the way these projects interfered with its historical urban texture.

Every week one or two different "regions" will be studied, that cover a specific moment of the urban history of Rome. Each time the urban and architectural elements of the ancient and medieval phase will be analyzed, contextualized and interpreted in the light of what has been said before. Week after week, the layers of the city will be put in place and the complex urban history of the city reconstructed.

Course objectives.

- To unravel the "layers of Rome" by using the material evidence available for the study of city's architectural and urban history and implementing it with other sources (e.g. literary, epigraphical, etc.).
- To gain thorough and direct knowledge of the Roman and Medieval urban landscape and the way this landscape has survived until today.
- To understand how the development of Modern Rome can not be separated from that of its ancient and medieval legacy.

Learning objectives.

- To "see" the different phases of the city through its building typology, building materials and building techniques;
- To interpret the specific nature of urban development in a certain part of the city at a certain time against the background of changing political, religious, economic or social standards.
- To understand the complexity of a historical city and the problems it creates for the management of its urban landscape in a contemporary environment.

URBAN DESIGN, ARCHITECTURE AND ART IN RENAISSANCE AND
BAROQUE ROME
(ARCH 3823-020)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
FALL 2014

Offered on-site at Cornell in Rome, this course focuses on the Renaissance and Baroque phases (15th-18th centuries) of Rome's history. The first class sessions will survey the city's urban history and form from its origins to the present, and we will often turn our attention to earlier and later developments, without an understanding of which the Renaissance and Baroque periods would be only partially intelligible. While the history of urban and architectural design will be our main focus, we will also look at key episodes of painting and sculpture, especially by artists who are also among the principal architects of these periods (Michelangelo, Bernini).

Class sessions will be held once a week and will largely take place on-site, at times preceded by a slide lecture in our studio. There will be a mid-term exam, a paper or project, and a final exam, weighted equally in the calculation of the final grade.

The course is offered for 3 credits and is open to any student enrolled at Cornell in Rome.

